

## Last Night at Theaters

### Poll's—"Among the Girls."

By EARL HOBART.

The fair songs, some careful dialogue and a book that was more impressive in another incarnation are the net results of the musicalization and girlification of Roi Cooper Megrue's "Seven Chances," which made its bow at Poll's last night. It has little of the beauty of scenic investiture which made notable productions like "The Royal Vagabond" and "A New Girl." It fails to add another real hit to the summer repertoire of the roof gardens and taken by and large, "Among the Girls," is simply one of the usual run-of-the-mill productions which come and go with each passing season.

The duty of rendering audible the somewhat penetrating dialogue which Megrue wrote into "Seven Chances" has chiefly devolved upon the capable shoulders of Percival Knight, an actor of considerable capacity, who rather methodically talks his way through two acts of conventional comedy. Coralline Waide, late of Mr. Cohan's "Royal Vagabond," reappears as the chief vocalist of a somewhat large assembly and her singing is satisfactory. Denman Mailey gives a rather listless comedy performance of the inebriated type and Earl Denham, a tenor, only stops trotting back and forth long enough to sing and dance a number here and there.

The book of "Seven Chances" has been generously retained in the musicalized version and it is, of course, the now-familiar story of the man who must marry within a few hours or lose an inheritance of \$12,000. The comedy, romance, girls and music of "Among the Girls" centers about this plot.

Dorothy Orth, a dancer of rather striking personality and some skill, stood forth as one of the high lights of the production. Capable performances, however, can be credited to Louise Cook, Florence Deahon, Rae Martin, Beverly West, George Wright and Frank Woods.

Raymond Hubbell is credited with the score which in spots, is delightful, but which fails, in the main, to advance that composer's reputation. The late Henry Blossom is credited with a hand in the adaptation and in the lyrics, to which George V. Hobart has added at least one.

Shubert-Belasco—San Carlo Grand Opera Company in "Pagliacci" and "The Secret of Suzanne."

An unseasonable and malapropos May evening was the background of Washington's first real taste of grand opera this year. It was more than a taste; music lovers of the city, athirst after a long drought in affairs operatic, gloriol and drank deep of the chalice offered them by the San Carlo Company at the Shubert-Belasco last night—music lovers who filled every seat in the theater, who thrilled with all the old-time zest in the melodious tragedy of Canio, and enjoyed keenly the mock discomfiture of Suzanne.

It is a curious but a delightful freak of a double bill that opened the engagement of the San Carlo Company—the immortal "Pagliacci," and Wolf-Ferrari's delicious burletta, "The Secret of Suzanne," which is apparently destined for a permanent place in the repertoire of all traveling opera companies in the United States, as well as at the Metropolitan in New York, where it has been one of the most popular novelties of recent years. This little domestic satire, with the caricature as both hero and villain, has been seen once before here this season, but the production given by the San Carlo Company puts the previous presentation in the shade.

The score of Wolf-Ferrari is more French than Italian, to our mind; it seems more like a slice of the Paris Opera Comique than anything else. It shows that comic opera can travel under the wing of grand opera and "get away with it." Not indeed that there is any resemblance between the smooth and velvety melodies of "The Secret of Suzanne" and the musical banalities of average comic opera; the burletta has been given a score which is a subtle and fascinating bit of musical filigree, wholly delightful.

As far as "Pagliacci," veritable oceans of words have been written about Canio's woes and particularly about Canio's vocal investiture of them. What remains, therefore, is to give some faint measure of the really remarkable production that the San Carlo Company has given to this florid opera of Leoncavallo. Manuel Salazar was the Canio, and Miss Elia Charlebois the Nedda. Salazar displayed a robust tenor in the immortal aria that called forth an ecstatic salvo of applause and "bravos" from the pit to the dome. Miss Charlebois' voice was of thinner timbre, but she made an effective, appealing Nedda, and the passionate climax was enacted in a way to give "Pagliacci" the same old tremendous punch as of old.

The remainder of the cast was excellent, and the choral singing was the best that has been heard in Washington in many a day. The orchestra was conducted with musicality by Gaetano Merola, and it was quite evident throughout that the high standard of the San Carlo Company has not been lowered. Tonight "Lucia di Lammermoore" will be given.

### Keith's.

Undoubtedly, a family photo album is no place in which to find a thrillingly be-yoo-tiful mannequin. But almost anything is likely to happen in some musical comedies. And "Not Yet, Marie," at Keith's this week, is almost that kind of a musical show. It just oozes surprising things; plot twists too clever for a musical comedy, for instance, and wild, wild lingerie fashioned out of cobwebs and filled with dreams (I trust that you get me) and Edward Buzzell introduces a new school of joke making, no witicism being quite perfect unless it is accompanied by a one-two-three and skip movement, which, naturally, adds much to his pleasantries, which, in all veracity, are mighty clever and well emphasized.

Further sparkle is provided to this act by the presence of William Edmunds and Peggy Barker, who bring Italian fire and Irish colleen beauty to the ensemble, background being furnished by ten of the "perfectly wonderful" brand of girls.

Just how a nonchalant telephone lassie can reduce a poor commuter to helpless and impotent rage is the thriller from everyday life with which Harry Watson, Jr., really convulses the audience. In order to ease out of high, he winds up with a vaudeville prize fight, in which the audience takes the count as well as the battlers.

"Little Cherry Blossom," with Valerie Berkens, is a comedy version

of the Madame Butterfly situation with the unimpeachable happy ending obtained by the Japanese maiden taking a husband on the American plan.

A synopsis of the story of the United States chorus girl, ranging from the Florodora beauties to those of the Follies, is one of the clever things that Helene Davis does. By doffing a garment or so with each verse of the song, the sartorial verities are preserved or, shall we say, dispensed with.

Charles Oleott gives a whole light opera in twenty minutes. Sometimes he has to chuckle at his own stuff. But no one can blame him for that.

Power of technique and a certain exotic splendor of expression make the playing of Eric Zardo really remarkable and unusually interesting. Brazil, birdseed and bananas make up the libretto of the act of Frank Davis and Della Darnell. What more could you want? "Ship Ahoy, Boys!" with the Buch Brothers, is an act full of wild gobs who are bad sailors and spill the beans.

### Cosmos—Vaudeville.

Cosmos patrons, this week, are reveling in some of the delights of New York's biggest time vaudeville, with Adelaide Bell and her famous "Jazz-bonians" from the Century Roof and the more famous Bordini Troupe direct from the Hippodrome, in addition to two of his own biggest favorites, a little comedy that Philadelphia has applauded and Kelly and Day in a bit of Scotch song and revelry, that, combined with the other acts, makes the finest bill of the season at the Avenue house.

Adelaide Bell, who enjoys a high reputation as premiere danseuse of the Century Roof in New York, is a graceful bit of terpsichorean charm, unlike her predecessors in that line, and her "Jazz-bonians" are a ducky troupe of delicious musicians who tear "jazz" to tatters. The Bordini offer an athletic number while posing on large globes that is really remarkable and their comedian is grotesquely irresistible.

Nancy Boyer, a very clever actress, with an excellent company presents "The Last of the Quakers," which is both a satire and a pleasing bit of comedy, except for the Quaker. Marva Rehn, with the swins and wiggles that have long endeared her to Cosmos patrons has a new lot of telling songs which she sings imitatively with better voice than ever, while Elsie Clark, her accompanist, has a pleasing personality as well as pianistic ability to commend her.

Kenny and Hollis, the funny one is Kenny, for he says so, again had large audiences yesterday and last night convulsed with laughter, with jokes not only new but well worth while. The big matinee picture in "A Midnight Romance," with Anita Stewart in the leading role. The comedy, a Mack Sennett, "The House of Terrible Scandals," and the Pathe News completes the bill.

### Gayety—The Behman Show.

The Behman Show is playing at the Gayety this week to capacity houses.

Manager Singer has arranged numerous vaudeville specialties which fit in with the whole performance and add materially to the pleasure of the audience. To this he has added a complete new equipment of scenery and costumes that are prodigious in extent and unaccustomed charm.

Marie Sparrow, who has long been a favorite with Washington burlesque patrons because of her charming personality and fine voice, is provided with an important part. She was in good voice last night and was called on for several encores

before she was allowed to go off the stage to change her costume for the next number.

Amelia Pynes, whose classical dancing proved a sensation, has been brought forward to better advantage than ever before, and is assisted by a corps of coryphoees of grace and beauty.

Eddie Foley and Harry McGowan, merry exponents of "Jazz" comedy, were greeted by much applause. Others in the cast are J. Harry Jenkins, Harry Bowers, Tom Alken, Frank Zanora, Dottie Ray and a delightful gathering of Broadway show girls who form a fitting complement to this excellent offering.

### Broadhurst's Piece

Scores in Baltimore

Baltimore, Md., May 12.—George Broadhurst presented his own dramatic version of Octavius Roy Cohen's novel, "The Crimson Alibi," for the first time on any stage at the Auditorium Theater tonight. The play, a melodrama in four acts and nine scenes, is not only absorbingly interesting but has been written with all George Broadhurst's consummate facility for constructing a drama of tremendous appeal which runs the gamut of human emotions from laughter to thrills. The play has been well staged by Mrs. Lillian Trimble Bradley. The big cast of nineteen players includes Harrison Hunter, Blanche Yurka, William H. Thompson, Bertha Mann, George Graham, Robert Barratt, Charles Silber, and others. "The Crimson Alibi," which was enthusiastically received by tonight's audience, begins a week's engagement at Poll's Theater, Washington, next Sunday night.

### A New Liquor Receptacle.

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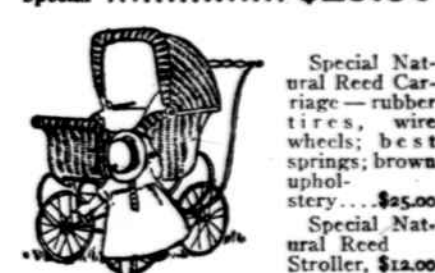
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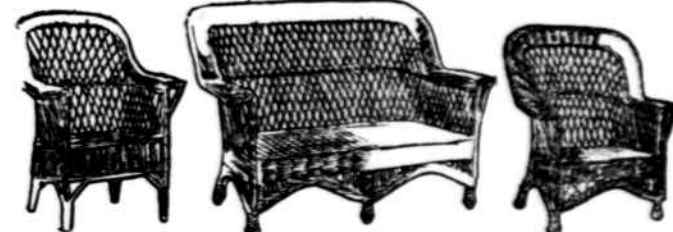


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